

John Morgan is Professor of Classics at Swansea University and Leader of the KYKNOS Research Centre. He is the author of a number of articles on the Greek novels, and his commentary on *Daphnis and Chloe* was published in 2004. He is currently working on books on Heliodorus and Longus.

Emotional Conflict and Platonic Psychology in the Greek Novel

IAN REPATH

Internal emotional conflict is a staple of erotic fiction, and one way of conveying it available to an ancient author was Platonic psychology. Plato, an immensely popular author in the Second Sophistic, divided the soul into parts to account for conflicting desires: this idea and the terminology involved is repeatedly discussed by Plutarch and can be seen deployed in the works of the Greek novelists, especially Achilles Tatius and Heliodorus, although its beginnings are present in Chariton. A ready and adaptable means of describing psychological turmoil and the feelings inspired by desire, the use of Platonic psychology shows the authors under consideration to be philosophically literate and writing for a readership which shared that knowledge and appreciated its meaning.

Ian Repath is Lecturer in Classics at Swansea University. He works and has published on Second Sophistic prose fiction, especially the Greek novel, names and allusions in fiction, the Roman novel, literary aspects of Plato, and ancient physiognomy. He is a founding member of KYKNOS.

Where Philosophy and Rhetoric Meet: Character Typification in the Greek Novel

KOEN DE TEMMERMAN

Typification plays a major role in characterisation in ancient literature. This paper focuses on the eight character types that the Greek novelistic corpus has in common with Aristotle's ethical philosophical works on virtue and vice (*Nicomachean Ethics*, *Eudemian Ethics*, and *Magna Moralia*) and Theophrastus' *Characters*: the coward (*deilos*), the flatterer (*kolax*), the obsequious man (*areskos*), the hypocrite (*eirōn*), the boaster (*alazōn*), the insensitive man (*anaisthētos*), the rustic (*agroikos*), and the shameless man (*anaischyntos*). I set out to answer three questions: (1) Can we discern The-

ophrastan and/or Aristotelian echoes in the novelists' engagement with these character types, and if so: (2) Do they allow us to postulate any direct influence? I will try to answer both questions by adding a third question: (3) In which thematic areas do these eight character types appear? I argue that, despite its heterogeneity, the novelists' engagement with character typification tends to cluster around three specific semantic areas. In military, erotic, and social contexts, echoes of Aristotelian and/or Theophrastan ideas connected with the various character types appear frequently, and their original meaning is often adapted or displaced. Rather than postulating any direct influence, however, I argue that the character types, along with some intrinsically connected concepts, had become part of general rhetorical education by the first centuries B.C. In my view, the novelists' use of these character types is an aspect of their engagement with the literary toolkit developed in rhetorical education.

Koen De Temmerman received his Ph.D. from Ghent University (Belgium) in 2006 with a dissertation on characterisation in the ancient Greek novel. He currently holds Postdoctoral Fellowships at Stanford University and Ghent University. His postdoctoral research project deals with the construction of character in the biographies of Greek sophists.

Andreia and Gender in the Greek Novels

MERIEL JONES

Towards the end of their novels, both Chariton and Heliodorus engage their heroes in remarkable feats of bravery in military and athletic contexts. Focusing on these two authors, this paper analyses the Greek novels' conception of the cardinal philosophical virtue of *andreia*. It begins by identifying the prototypical spheres of *andreia* in both philosophical and more general cultural contexts, and examining the role played by gender stereotypes in the formation of ancient thought on *andreia*. It then explores the extent to which the novels advance a philosophy of *andreia*, borrowing and manipulating classical philosophical doctrine to create a complex virtue which reflects the novels' classical dramatic settings, as well as more contemporary concerns.

Meriel Jones is Lecturer in Classics at the University of Wales, Lampeter. She has published articles on magic in the *Aethiopica* and the meanings of Heliodorus' character names, and has recently completed her doctoral thesis,